

THAMES TELEVISION
BROOM ROAD
TEDDINGTON
MIDDLESEX

01-977-3252

C A M E R A S C R I P T

CALLAN

"CALL ME ENEMY"

By

GEORGE MARKSTEIN

Callan created by
JAMES MITCHELL

Story Editor
GEORGE MARKSTEIN

Designed by
DAVID MARSHALL

Produced by
REGINALD COLLIN

Directed by
BILL BAIN

STUDIO ONE, TEDDINGTON.

VTR. INSERTS & CAM. REH: Wednesday, 22 March 1972. 10.15

DRESS REHEARSAL: Thursday, 23 March 1972. 10.30.

VTR: Thursday, 23 March 1972. 15.15.

PRODUCTION NO: 35011

VTR/TSS/5420

DURATION: 51'00 (Two Commercial Breaks)

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CAST LIST:

CALLAN	EDWARD WOODWARD
LOKELY	RUSSELL HUNTER
RICHMOND	T.P. McKENNA
HUNTER	WILLIAM SQUIRE
MERES	ANTHONY VALENTINE
BISHOP	GEOFFREY CHATER
STAFFORD	PAUL WILLIAMSON
LIZ	LISA LANGDON
JARROW	BRIAN CROUCHER
ENGINEER	CHARLES REA
RADIO ANNOUNCER	PETER BETON

PRODUCTION/TECHNICAL:

Production Assistant	Dottie Rice
Floor Manager	John Wayne
A.F.M.	Patrick Vance
Stage Manager	Daphne Lucas
Callboy	
Make-Up Supervisor	Joan Hills
Costume Supervisor	Jill Silverside
Technical Supervisor	John Eveleigh
Lighting	Ken Brown
Cameras	Roy Easton
Sound	Mike Fontin
Grams	Jim Wilde
Vision Mixer	Peter Boffin
Senior Racks	Alan Fowler

SCHEDULE. STUDIO ONE, TEDDINGTON.

WEDNESDAY, 22 MARCH 1972:

LINE UP & MAKE UP

(Still awaiting amendment
to confirm times)

CAM. REH. & VTR INSERTS

10.15. - 11.15.

CAM. REHEARSAL

11.15. - 13.15.

LUNCH BREAK

13.15. - 14.15.

CAMERA REHEARSAL

14.15. - 19.30.

TECH. OPS SUPPER BREAK

19.30. - 20.30.

THURSDAY, 23 MARCH 1972:

LINE UP & MAKE UP

09.30. - 10.30.

DRESS REHEARSAL

10.30. - 13.30.

LUNCH BREAK

13.30. - 14.30.

LINE UP & MAKE UP

14.30. - 15.15.

VTR

15.15. - 19.15.

TECH. CLEAR

19.15. - 19.30.

TECH OPS SUPPER BREAK

19.30. - 20.30.

SARIE BLANKOBY

17-00000. Wednesday, 22 March 1972. 10.15. - 11.15.

LOCATION	TIME	CHARACTERS	CAMERAS	SOUND	SWEEP	PAGES
INS. "A" 10. INT. RICHMOND'S BEDROOM	DAY	-	1X	BM. B1	1	12
INS. "B" 12. RICHMOND'S BEDROOM	DAY	RICHMOND CALLAN(OOV)	1X	BM. B1	2	14
INS. "C" 20. INT. RICHMOND'S BEDROOM	NIGHT	RICHMOND	4X 1X	BM. B1	3 - 4	26
INS. "D" 24A. INT. RICHMOND'S BEDROOM	DAY	RICHMOND	1X	BM. B1	5	29
INS. "E" 35X. INT. RICHMOND'S BEDROOM	DAY	-	1X	BM. B1	6	47
INS. "F" 45 INT. RICHMOND'S BEDROOM	NIGHT	RICHMOND CALLAN	1X	BM. B1	7	71

SECRET

PLAN "CALL ME ENERGY"

LOCATION	TIME	OF SUBJECT	CAMERA	SCENE	REELS	TAPE
<u>FILM:</u> 1. EXT. MOTORWAY	DAY	LONELY CALLAN RICHMOND		SOF		1 - 2
<u>FILM:</u> 2. INT. CAB	DAY	LONELY CALLAN RICHMOND				"
3. INT. LIZ'S OFFICE	DAY	HUNTER LIZ	4A	F/P.1	1	2
TAPE STOP						
<u>FILM:</u> 4. EXT. MOTORWAY	DAY	LONELY CALLAN RICHMOND		SOF		3-4
<u>FILM:</u> 5. INT. CAB	DAY	LONELY CALLAN RICHMOND				"
6. INT. HUNTER'S OFFICE	DAY	HUNTER	4B	BM. A1	2	4
TAPE STOP						
<u>FILM:</u> 7. EXT. GROUNDS	DAY	LONELY CALLAN		SOF		5-7
<u>FILM:</u> 8. EXT. GROUNDS	DAY	LONELY				"
9. INT. LIBRARY	DAY	RICHMOND CALLAN	3A 3B 3C 1A 2A	BM. C1 BM. D1	3 - 22	7-12
TAPE STOP						
10. RICHMOND'S BEDROOM	DAY	CALLAN RICHMOND	1B 2B	BM. B1	23 - 24	12.
TAPE RUN						

LOCATION	TIME	CHARACTERS	CAMERA	SCENE	REEL
11. HUNTER'S OFFICE	DAY	HUNTER ENGINEER	4C 2C	BM. A1	25 - 28 13-14
TAPE STOP					
12. INT. RICHMOND'S BEDROOM	EVE.	RICHMOND CALLAN	1B 2B	BM. B1	29 - 33 14-15
TAPE STOP					
13. INT. DINING ROOM	EVE.	CALLAN RICHMOND	2D 2E 3D 4D	BM. A2 F/P.2	34 - 37 15-17
TAPE STOP					
14. INT. HUNTER'S OFFICE	NIGHT	HUNTER LIZ JARROW CALLAN (OOV) RICHMOND (OOV)	4C 2F	BM. B2 TAPE V.O.	38 - 44 17-19
TAPE STOP					
15. INT. LIBRARY	NIGHT	CALLAN RICHMOND	3E 2G 1C	BM. C1 BM. D1	45 - 47 19-20
16. INT. HUNTER'S OFFICE	NIGHT	HUNTER JARROW	4C	BM. A1	48 20
17. INT. LIBRARY	NIGHT	CALLAN RICHMOND	1C 2G 3F	BM. C1 BM. D1	49 - 61 20-24
18. INT. HUNTER'S OFFICE	NIGHT	HUNTER JARROW CALLAN(OOV) RICHMOND(OOV)	4C	BM. A1 TAPE V.O.	62 24
19. INT. LIBRARY	NIGHT	CALLAN RICHMOND	3C 2G 1D	BM. C1 BM. D1	63 - 77 24-26
TAPE STOP					
VTR INS. "C"					
20. INT. RICHMOND'S BEDROOM	NIGHT	RICHMOND			26
21. INT. CALLAN'S BEDROOM	NIGHT	CALLAN	4E	BM. B3	78 27
TAPE STOP					

SCENE DESCRIPTION

SCENE	TIME	CHARACTERS	CAMERA	SOUND	REMARKS	PAGES
22. INT. RICHMOND'S BEDROOM/CORRIDOR	NIGHT	RICHMOND CALLAN	4E 1B 2H	BM. B1 SFX.	79 - 81	27
TAPE STOP						
23. INT. LIBRARY GALLERY	NIGHT	CALLAN RICHMOND	5A 2G 3F	F/P. 4 SFX. GRAMS	82 - 84	27-28
ACT TWO						
24. INT. CALLAN'S BEDROOM	DAY	CALLAN	1B	BM. B3	85	29
INS. "D" 24A. INT. RICHMOND'S BEDROOM	DAY	RICHMOND				29
25. INT. HUNTER'S OFFICE	DAY	HUNTER JARROW	2C 4C	BM. A1 TAPE VO	86 - 88	29-30
26. INT. STAIRS	DAY	RICHMOND	5A	F/P. 4	89	30
TAPE STOP						
26A. INT. DINING ROOM <u>TAPE STOP IN SCENE</u>	DAY	RICHMOND CALLAN	1E 3D 2J 4D	BM. A3 BM. B4	90 - 111	30-35
FILM: 27. EXT. GROUNDS	DAY	CALLAN		S.O.F.		35
28. INT. DINING ROOM	DAY	RICHMOND CALLAN	1E	BM. B4	112	35
TAPE STOP						
29. INT. HUNTER'S OFFICE	DAY	HUNTER JARROW RICHMOND(OOV) CALLAN (OOV) LIZ (OOV) STAFFORD	1F 4C	BM. A1 TAPE V.O.	113-114	36-37

SCENE BREAKDOWN

LOCATION	TIME	CHARACTERS	CAMERA	EDIT	REEL	TAPE
30. INT. HALL	DAY	RICHMOND CALLAN	2K	BM. C2	115	37-38
TAPE STOP						
30A. INT. LIBRARY	DAY	CALLAN RICHMOND	3C 2G	BM. C1 BM. D1	116 - 131	38-40
31. INT. HUNTER'S OFFICE	DAY	HUNTER JARROW LIZ(OOV) STAFFORD CALLAN/RICHMOND(OOV)	1F	BM. A1	132	40-41
TAPE STOP						
32. INT. HALL	DAY	RICHMOND CALLAN	4F	F/P.5	133	41-42
TAPE RUN						
32A. INT. KITCHEN	DAY	RICHMOND CALLAN	1G 2L	BM. C3	134 - 141	42-43
TAPE STOP						
32B. INT. HALL	DAY	RICHMOND CALLAN	2K	BM. C2	142	44
TAPE RUN						
32C. INT. LIBRARY	DAY	RICHMOND CALLAN	3G	BM. D1	143	44-45
33. INT. HUNTER'S OFFICE	DAY	HUNTER STAFFORD JARROW	4C	BM. A1	144	45-46
34. INT. LIBRARY	DAY	CALLAN RICHMOND	3G	BM. D1	145	46-47
TAPE STOP						
35. INT. CALLAN'S BEDROOM	DAY	RICHMOND	4E 1B	BM. B3	146 - 148	47
TAPE RUN						
36. INT. RICHMOND'S BEDROOM / T. RUN IN SCENE	DAY	RICHMOND	1B 4E	BM. B1	149 - 151	47
TAPE STOP						
37. INT. HALL/GALLERY/ STAIRS	DAY	RICHMOND CALLAN MERES	5A 4G	BM. A4 F/P.4	152 - 158	48-49
TAPE RUN						

LOCATION	TIME	CHARACTERS	CAMERAS	SCULD	SHOTS	PAGES
A. LIBRARY/GALLERY	DAY	RICHMOND CALLAN	3C 4F 2G 5A	BM. C1 BM. D1 BM. A4	159 - 186	50-53
<u>ACT THREE</u>						
38. INT. HUNTER'S OFFICE	DAY	HUNTER STAFFORD JARROW	2C 4C	BM. A1	187 - 193	54-55
TAPE STOP						
39. INT. LIBRARY	DAY	MERES CALLAN RICHMOND	4H 1D 3C 2A	BM. C1 BM. D1	194 - 213	56-59
TAPE STOP						
40. INT. HUNTER'S OFFICE	DAY	HUNTER CALLAN(OOV) LIZ (OOV) BISHOP	2C 4B	BM. A1 TAPE VOICE	214 - 225	59-62
TAPE STOP						
41. INT. KITCHEN	DAY	CALLAN RICHMOND ANNOUNCER(OOV)	3H 2M	BM. C3 TAPE V.O.	226 - 235	62-66
42. INT. HUNTER'S OFFICE	DAY	BISHOP HUNTER	4B	BM. A1	236	66-67
43. INT. LIBRARY	NIGHT	RICHMOND CALLAN	2G 3B	BM. C1 BM. D1	237 - 258	67-70
TAPE STOP						
44. INT. HUNTER'S OFFICE	NIGHT	HUNTER JARROW	2B 1B	BM. B1	259 - 260	70-71
TAPE STOP						
INS "FM" 45. INT. RICHMOND'S BEDROOM	NIGHT	CALLAN RICHMOND				71
46. INT. CALLAN'S BEDROOM	NIGHT	MERES	2B 1B	BM. B3	261 - 262	71
TAPE STOP						
47. INT. RICHMOND'S BEDROOM	NIGHT	RICHMOND CALLAN	1H	BM. B1	263	71

[illegible]

T/CINE

S.O.F.

THAMES SYMBOL AND SERIES OPENING FILM 35 mm

EDWARD WOODWARD

IN

"CALL ME ENEMY

by

George Markstein

with

RUSSELL HUNTER

WILLIAM SQUIRE

GEOFFREY CHATER

ANTHONY VALENTINE

Guest Star

T.P. McKENNA

FADE TO BLACK

FADE UP

T/CINE

S.O.F.

16 mm D.H. COLOUR

1. EXT. MOTORWAY DAY

LONDON TAXI DRIVING ALONG MOTORWAY

2. INT. CAB DAY

LONELY: Mr. Callan.

CALLAN: Keep your eyes on the road.

LONELY TRIES AGAIN.

LONELY: Mr. Callan...

CALLAN: Yes?

LONELY: I shouldn't be doing this.

CALLAN: What?

LONELY: Driving along here. I shouldn't be this far out.

CALLAN: Just get us there.

(On T/Cine)

S.O.F.

LONELY: It's not right, Mr. Callan.

"The driver is not compelled to accept
a hiring of more than six miles or one hour,"

CALLAN: Watch for the turn off.

LONELY: Yes, Mr. Callan.

CALLAN: It's all right. Nobody's following
us.

1.

4 A

F/POLE 1

MID LIZ. HUNTER ENTERS

B.G. THRU DOOR.

HOLD 2/S. AND CRAB R. AS

LIZ RISES AND X'S R.

TO BLACKBOARD

SC.3. INT. LIZ'S OFFICE. DAY.

HUNTER: Well?

LIZ: They're almost there, sir.

HUNTER: Any trouble?

LIZ: None, sir.

HUNTER: That's what I don't like.

PAN ONTO MAP AND
T/IN ON PINS

----- STOP TAPE -----

ON T/C.

S.O.F.

SC.4. EXT. MOTORWAY. DAY. FILM

THE TAXI TURNS OFF THE MOTORWAY. THERE IS
A SIGN: OXFORD 7 MILES.

SC.5. INT. CAB. DAY. FILM

RICHMOND: Oxford!

CALLAN: That's not where we go.

RICHMOND: I like Oxford. I have friends
there.

RICHMOND: I mean, I had friends there
once.

CALLAN: What's happened to them?

RICHMOND: Who knows? What has happened to some
of your friends, Callan?

CALLAN: Stop the cab, Lonely.

ON T/CINE

S.O.F.

LONELY: What - here?

CALLAN HAS TAKEN A HAND-DRAWN LITTLE MAP
OUT OF HIS POCKET.

CALLAN: Follow the map. Make sure
you take the right hand fork
there. - It's only four miles.

LONELY: It's getting very complicated,
Mr. Callan.

CALLAN:

2.

4 B

BOOM A1

CLOSE HUNTER. GRAB R. TO
PROFILE HUNTER AND
LOOSEN TO SHOW LIZ
STANDING L.B.G.

SC.6. INT. HUNTER'S OFFICE. DAY.

ZOOM IN ON HER
ON CUE:

HUNTER: They have arrived, sir. No
incident at all. Yes, sir, I know. That
puzzles me too. No, we're on full alert
of course. That's the problem. If we're
wrong - as you say, Callan is a dead man.

----- STOP TAPE -----

T/CINE
16 mm D.H. COLOUR

S.O.F.

7. EXT. GROUNDS DAY

CALLAN: Right then. Off you go.

LONELY: Go where, Mr. Callan?

CALLAN: Back to London.

LONELY: Is that all? I mean, don't I....

CALLAN: What do you want, green stamps?

LONELY: Don't I get a cuppa or something?

CALLAN: No.

LONELY: It's been a long drive, Mr. Callan.
73 miles on the clock. I could spend a penny
too.

CALLAN: Later.

LONELY: I hope there won't be any
accident.

CALLAN: Just drive carefully, and mind
your own business. You'll be all right.

LONELY: I don't mean that kind of accident.

ON T/CINE

S.O.F.

CALLAN: Listen Lonely.

LONELY: Yeah?

CALLAN: That house - you forget it.
You even forget how you got here,
right?

LONELY: You know me.

CALLAN: Oh yeah - the map.

LONELY: You mean you're staying here on your
own, just you and that bloke?

CALLAN: You'll be back in town in a
couple of hours.

LONELY: Your sure I couldn't just nick
in - 7 Just for a few seconds?

CALLAN: No.

LONELY: O.K. then. I'll be seeing you.

CALLAN: I hope so.

Sc.8. EXT GROUNDS DAY. FILM

ON T/CINE

S.O.F.

THE CAB GOES OUT OF THE DRIVE WAY.

3. 3 A BOOMS C1/D1
W.S. RICHMOND IN GALLERY
PAN HIM DOWN SPIRAL
STAIRCASE AND OVER R. TO
TABLE.
CALLAN ENTERS 2/S. R.B.GD.
CRAB R. TO POS. B. WITH
CALLAN AND LET RICHMOND
ENTER 2/S. L.F.G.

SC.9. INT. LIBRARY. DAY.

RICHMOND: Pravda.

CALLAN: All the comforts of home.

RICHMOND: Yesterday's. Quick work.

CALLAN: You'll find others there that
may interest you.

RICHMOND: The People's Daily?

CALLAN: Not yet.

4. 1 A (AS RICHMOND SPEAKS)
BCU RICHMOND

5. 3 B RICHMOND: Well? /
2/S. A/B

CALLAN: Relax.

RICHMOND: My dear fellow, I was just
about to give you the same advice.

CALLAN: We've got all the
time in the world. /

6. 1 A
CLOSE RICHMOND. PAN HIM
TO SET

On 6 on 1A

BMS. C1/E1

7. 3 B RICHMOND: I'm sure. Nice place.
MID CALLAN.
PAN HIM L. TO WINDOWS
AND P/BACK TO POS. C. CALLAN: Yes. It's all right.
RICHMOND: You've been here before, of course.
CALLAN: Of course.
RICHMOND: That was a debriefing too?
8. 1 A CALLAN: In a way.
MID RICHMOND
9. 3 C RICHMOND: Successful?
MID CALLAN. PAN HIM
10. 1 A CALLAN: I think I ought to show you
MID RICHMOND your room.
RICHMOND: Tell me what happened here last time.
CALLAN: It doesn't concern you.
RICHMOND: I'm interested. Professional curiosity. How did it go?
11. 3 C CALLAN: He talked.
CLOSE CALLAN
PAN HIM R. RICHMOND: And afterwards?
12. 1 A CALLAN: He - died. It was an accident.
BCU RICHMOND

13 on 2A

On 12 on 1A

BMS. C1/D1

13. 2 A (AS HE RISES)
 2/S. RICHMOND/CALLAN
 RICHMOND X'S DOWN TO CAM.

 CRAB L. WITH HIM TO DRINKS
 TABLE, HOLDING 2/S. WITH
 CALLAN, RICHMOND BIG L.F.G.
- RICHMOND: Of course. / We are like
surgeons. The operation was successful.
The patient died. It's happened to my
colleagues.
- CALLAN: As surgeons, or as patients?
- RICHMOND: Both. Dear me, we are getting
morbid.
- CALLAN X'S TO SPIRAL B.G.
 AND CLIMBS UP TO GALLERY
- RICHMOND: May I?
- HOLD RICHMOND BIG F.G.
 AND CALLAN MOVING B.G.
- CALLAN: Be my guest.
- AS RICHMOND TURNS R.
 CRAB WITH HIM
 HOLDING 2/S.
- RICHMOND: I am. What about you?
- CALLAN: No.
- RICHMOND: I'll say it again. Relax.
- RICHMOND: Tell me, that little
taxi driver - is he one of your
men?
- CALLAN: Not really.

14 on 1A

On 13 on 2A

BMS, C1/D1

RICHMOND: You merely use him when convenient?

CALLAN: You can put it that way.

RICHMOND: I find it very refreshing, that kind of informality.

CALLAN: Oh yes.

RICHMOND: Now if you were in my shoes, you would have been brought here in a staff car with dark windows, driven by a cold faced goon.

CALLAN: I know.

CALLAN MOVES DOWN TO
RICHMOND IN CLOSE 2/S.

RICHMOND: There would be guards at the gates, and dogs patrolling the grounds. I take it that we are quite alone here?

CALLAN: Yes.

RICHMOND: Absolutely on our own?

CALLAN: Yes.

14 on 1A

On 13 on 2A

BOOMS C1/D1

RICHMOND: So, whatever happens, it's
between us two?

14. 1 A CALLAN: If you like. /
BCU RICHMOND

RICHMOND: I like it very much. It appeals
15. 3 C to me. It shows imagination. /
BCU CALLAN

16. 1 A CALLAN: It wasn't my idea. /
A/B

RICHMOND: Who looks after us? I mean,
17. 3 C food and so on? /
A/B

18. 1 A CALLAN: We do. /
A/B

19. 3 C RICHMOND: You and I? /
A/B

20. 1 A CALLAN: That's right. /
A/B

21. 3 C RICHMOND: It's quite safe, is it? /
A/B

22. 2 A CALLAN: I hope so. /
2/S. RICHMOND MOVES AWAY
L.F.G. HOLD 2/S.
CALLAN BIG R.F.G.

RICHMOND: The grounds are beautiful, but
they also seem very big. I would feel
happier if some of those guards and dogs
were around.

Tape Stop next

On 22 on 2A

BOOMS C1/D1

CALLAN: Nobody knows you're here, except my people. Nobody knows about this place.

AS CALLAN GOES R.
PAN HIM IN SINGLE W.S.

RICHMOND: What you call a safe house.
I hope you're right.

CALLAN: Let me show you your room.

----- STOP TAPE -----
VTR INSERT

1. 1 K BOOM B1
W.S. EMPTY ROOM 10. INT. RICHMOND'S BEDROOM DAY

23. 1 B BOOM B1
ON DOOR. WIDEN AS
CALLAN/RICHMOND ENTER
CALLAN X's DOWN TO BED AND
BACK TO DOOR.
CALLAN GOES OUT DOOR

SC. 10. INT. RICHMOND'S BEDROOM. DAY.

HOLD SINGLE RICHMOND
AS HE X's DOWN TO P.G.
LAMP. T/IN TO
ACTIVITY.

WIDEN AS HE MOVES R.
LET HIM GO OUT AND
COME IN AGAIN TO
UPSTAGE LAMP

CALLAN: All your things are in here.

RICHMOND: Where do you sleep?

CALLAN: Down the corridor.

RICHMOND: How very upper class it all
is. All we need is the butler. And perhaps
the French maid.

AS HE GOES R. T/IN WITH
HIM TO DRESSING TABLE
TO SEE BIZ WITH DRAWER.

CALLAN: Make yourself at home.

RICHMOND: I will.

24. 2 B (AS DIRECTED)
BCU RICHMOND REACTION

----- TAPE RUN -----
CAM. 2 REPOS.

25.

4 C

BOOM A1

DEEP 3/S. ENGINEER/LIZ/
HUNTER

SC.11. INT. HUNTER'S OFFICE. DAY.

LIZ GOES OUT L. AND
HUNTER X's DOWN TO
ENGINEER IN 2/S.
FAV. HUNTER

MONITORS ON

HUNTER: Is all this stuff necessary? I
only want to eavesdrop.

ENGINEER: You also specified complete
cover, sir. Every room.

HUNTER: It looks very complicated.

ENGINEER: Mr. Jarrow will be here all
the time.

HUNTER: Jarrow?

ENGINEER: You wanted somebody seconded
from monitoring. They've sent Mr. Jarrow,
sir. He's very good.

26.

(AS HE INDICATES
2 C EQUIPMENT)
CLOSE EQUIPMENT

ENGINEER: It's all set. /This Switch records.
This one put it through the loudspeaker. /

27.

4 C
2/S. ENG. /HUNTER A/B

HUNTER: Hmm. Why can't we have it all
small and miniaturized - like those Japanese
things. /

28.

2 C (AS HUNTER SITS)
2/S. ENGINEER/HUNTER

ENGINEER: This one's quite a difficult
job, sir.

Tape Stop next.

On 28 on 2C

BOOM A1

ENGINEER GOES OUT.
TIGHTEN ON HUNTER

HUNTER: That's what everybody always says
when I want something done. All right.

TAPE STOP

CAM. 1 to L/A DOLLY
VTR INSERT:

2. 1 X
W.S. ROOM. RICHMOND ON BED. 12. INT. BEDROOM. EVENING
TAP ON DOOR

BOOM B1

RICHMOND: Come in.

29. 1 B
W.S. ROOM. RICHMOND ON 12. INT. RICHMOND BEDROOM EVENING.
BED P.G.
CALLAN ENTERS B.G.
AND X's DOWN

BOOM B1

CALLAN: Everything Comfortable?

RICHMOND: Couldn't be better. This must
be your five star establishment.

CALLAN: If there's anything you need...

RICHMOND: Like a shot of pentathol?

CALLAN: They tried that, didn't they?

RICHMOND SITS UP AND
X's R. TO DRESSING TABLE
IN 2/S.

RICHMOND: Yes, you and I can be quite
proud, the way we stood up to it.

CALLAN: I hope your lot gave you a rise.

30 on 2B

On 29 on 1B

BOOK B1

30. 2 B RICHMOND: What did you get?
CLOSE CALLAN

CALLAN: A job I didn't want.

RICHMOND: Maybe they misjudged you.

31. 1 B CALLAN: Yeah. Don't know about you,
2/S. A/B I could eat something.

RICHMOND: What do we do, clap our hands?

CALLAN: It's all ready. Let's go down.

32. 2 B RICHMOND: After you.
BCU CALLAN REACTION

33. 1 B
2/S. A/B THEY GO OUT

----- TAPE STOP -----
ARTISTS REPOS.

34. 2 D BM. A2 F/POLE 2
W.S. ROOM FRAMING WINE BUCKET SC.13. INT. DINING ROOM. EVENING.
F.GD. CALLAN/RICHMOND ENTER
B.G. AND X TO TABLE.

CALLAN: It's cold stuff, I'm afraid.
T/IN AND CRAB L. TO POS.E.
TO TIGHTEN 2/S. AS THEY SIT.

RICHMOND: But the best, I'm sure.

CALLAN: Shall we have these first -
and then help ourselves.

35 on 3D

On 34 on 2D

BM. A2/ F/POLE 2

RICHMOND: Oh, I'm sorry Callan.

CALLAN: What's the matter?

RICHMOND: I'm allergic to shellfish,
and that kind of thing.

CALLAN: Oh dear, never mind. You
can skip yours.

RICHMOND: Isn't it in my dossier?

CALLAN: Maybe our caterers didn't
read it.

RICHMOND: Surprise, surprise. We note
everything like that in our files. One
never knows when it could be useful.

CALLAN: Allergy to bloody lobster
isn't exactly a fatal weakness.

RICHMOND: Any weakness can be fatal,
my dear chap.

CALLAN: There's some roast beef over
there. Underdone. /

35. 3 D
FOOD ON SIDEBOARD.
RICHMOND'S HANDS ENTER
SHOT

RICHMOND: Splendidly British it looks too.
Yes that will do fine.

36. 4 D (AS DIRECTED)
W.S. CALLAN WIFE F.G.
AS CALLAN MOVES DOWN
TIGHTEN TO CLOSE CALLAN

CALLAN: Wine?

37 on 2E

RICHMOND: Are you an expert?

CALLAN: Yes. Red with meat, white with fish.

37. 2 E
RICHMOND O/S CALLAN

RICHMOND: They're not sparing any expense, are they?

CALLAN: Maybe they think you'll be impressed.

RICHMOND: I am, I really am. I have always made it a basic rule to think with the left, but eat with the right.

RICHMOND X's TO CALLAN
CRAB CENTRE TO POS.D.
ON 2/S. AS RICHMOND
ARRIVES

RICHMOND: Excellent Russian salad. You know something funny, Callan - you can never get it in Russia.

RICHMOND: I give you a toast.

CALLAN: To what?

RICHMOND: The British tax payer.

----- TAPE STOP -----

38. 4 C
CLOSE HUNTER
PAN HIM UP AND OVER
RICHMOND TO DESK

BOOM B2

SC.14. INT. HUNTER'S OFFICE. NIGHT.

39 on 2F

On 38 on 40

BOOM B2

HUNTER: Damn cheek.

BUZZER GOES

HUNTER: Yes?

LIZ:(OV) Mr. Jarrow is here.

39. 2 F (AS HE TURNS)
WIDE JARROW, CROPPING
HUNTER R.F.G.

HUNTER: Send him in.

JARROW: Good evening, sir.

HUNTER: You're Jarrow?

JARROW: Yes sir.

HUNTER: From security monitoring?

40. 4 C
CLOSE HUNTER

JARROW: Yes sir. Seconded to you.

HUNTER: How long have you been doing
this work?

JARROW: Since I left the army, sir.

41. 2 F
JARROW A/B

HUNTER: You were in the army?

JARROW: Yes sir. Captain, Royal Signals.
Special Nato communications group.

42. 4 C
BCU HUNTER

43. 2 F(AS HE MOVES L.)
WIDE 2/S. JARROW/HUNTER
CRAB L. WITH THEM.
JARROW SITS.
T/IN ON EQUIPMENT

HUNTER: Good God, well. Seems to be
working quite well.

TAPE V.O.

CALLAN'S VOICE: I think we're going to get
on very well.

44 on 40

RICHMOND'S VOICE: I know we are.

CALLAN'S VOICE: Drink up. I couldn't bear it if they saved money on us.

JARROW: Very special operation this, is it, sir? /

44. 4 C
BCU HUNTER

HUNTER: Very special.

TAPE STOP

45. 3 E
DEEP 2/S. CALLAN/RICHMOND
RICHMOND X's UP TO HIM
CALLAN SWITCHES
LIGHTS ON.
P/BACK TO POS. P.
WITH RICHMOND AND
PAN HIM R. IN
SINGLE.

BBS. C1/D1

Sc.15. INT. LIBRARY. NIGHT.

RICHMOND: Well, when do we begin?

CALLAN: We already have.

RICHMOND: Of course.

CALLAN: They wonder what you're really doing here.

RICHMOND: I don't blame them. I wouldn't trust myself in their place. /

46. 2 G
MID CALLAN. PAN HIM L.
AND R. TO LAMP
(HE SWITCHES ON STANDARD
AND TABLE LAMP)

/PRAC. LIGHTS ON/

CALLAN: Why did you return to this country?

(On 46 on 2G)

BMS. C1/D1

RICHMOND: I asked to be sent back.

CALLAN: Why?

RICHMOND: So that we could sit here
and talk. Of course, that's the part
they didn't know.

47. (UNDER 2 and 3's
1 C CABLES)
WIDE 2/S. CALLAN/RICHMOND

CALLAN: You mean, you planned all along
to change sides?/

RICHMOND: No.

CALLAN: You have defected?

RICHMOND: I said, no.

48. 4 C
CLOSE 2/S. PROFILES
JARROW/HUNTER

CALLAN: Then what is this all about? /

BOOM A1

SC.16. INT. HUNTER'S OFFICE. NIGHT.

HUNTER: You are getting every word of
this?

JARROW NODS

49. 1 C (ON CUE)
W.S. CALLAN/RICHMOND

BOOMS C1/D1

SC. 17. INT. LIBRARY NIGHT

50 on 2G

On 49 on 10

BOOMS C1/D1

CALLAN: When they arrested you....

RICHMOND: Really, Callan, give me some credit. They didn't arrest me. I handed myself over.

CALLAN: You didn't exactly walk in.

RICHMOND: It was safer doing it my way.

CALLAN: Safer?

RICHMOND: I'm a marked man now. You know that as well as I do. Rodin will give his right eye to get me.

CALLAN: Rodin....

RICHMOND: Our Hunter. Section nine, First directorate. They do want you to.

CALLAN: But if you aren't defecting to us....

RICHMOND: If you turned up in Moscow, the way I have in London, who would sell you life insurance?

On 49 on 10

BOOMS 01/01

CALLAN: But if you haven't changed sides....

RICHMOND: I am on nobody's side now.

CALLAN: So why are you here?

RICHMOND: To vanish, eventually. Leeds, maybe Montreal. A little village in Devon, a farm in Utah. The West is very big. /

50. 2 G
BCU CALLAN

51. 1 G
2/S. L/B. TIGHE 2/S. AS
RICHMOND X's TO CALLAN.

CALLAN: Sanctuary? /

RICHMOND: Callan, have you never wanted just to disappear? Have you never got tired of the whole business? Had just one wish - to forget and be forgotten? /

52. 2 G
BCU CALLAN. PAN HIM L. A
LITTLE AND LET HIM GO OUT

53. 3 F
2/S. CALLAN/RICHMOND. CRAB L.
WITH CALLAN TO DRINKS.
HOLDING 2/S. CALLAN BIG F.G.

CALLAN: Go on. /

RICHMOND: That's it. That's why I'm here.

RICHMOND SITS B.G.

CALLAN: And why should we do this for you?

RICHMOND: Oh, there's a price. I know that, and I'll pay it.

AS CALLAN TURNS AND MOVES
BACK, T/IN WITH HIM
AND CROP ON HIM TO FAV.
RICHMOND

CALLAN: You'll give us information.

RICHMOND: I will not betray my people. No.

54 on 20

(On 53 on 3F)

BMS. C1/D1

LOSE CALLAN AND TIGHTEN
ON RICHMOND IN SINGLE

CALLAN: So what have you got to sell?

RICHMOND: I don't mind betraying a traitor.

CALLAN: Go on.

RICHMOND: He betrays you. For 30 pieces of silver. Not out of conviction, or belief, or idealism, but just for what he gets out of it. I never did like Judas. So I will betray him. /

54. 2 G
CLOSE CALLAN

CALLAN: Who is he? /

55. 3 F
CLOSE RICHMOND

RICHMOND: Ah. Not so fast. I may have paid the deposit. We still have to clinch the deal. /

56. 2 G
A/B PAN HIM R.

CALLAN: It's not good enough and you know it. /

57. 3 F
A/B RICHMOND.

RICHMOND: You're quite right, Callan. I wouldn't be satisfied either. /

58. 2 G
CALLAN A/B

CALLAN: Well?

RICHMOND: I'm afraid this will be unpleasant for you.

59. 3 F
RICHMOND A/B

CALLAN: And you're hating every minute of it. /

RICHMOND: I shan't have sleepless nights. He's been useful to us, but for various reasons he's outlived that usefulness. He won't be any loss to us. The rest I leave to you. /

60. 2 G
BCU CALLAN

61 on 3F

On 60 on 2G

BMS. C1/D1

61. 3 F CALLAN: Richmond - who - is - he?
BCU RICHMOND

62. 4 C RICHMOND: Somebody in your own section.
CLOSE 2/S. JARROW/HUNTER
ZOOM IN ON HUNTER TO BCU

BOOK A1

TAPE V.O.

SC.18. INT. HUNTER'S OFFICE. NIGHT.

CALLAN'S VOICE: Right. Let's stop playing
games.

RICHMOND'S VOICE: My dear Callan, if
anybody is playing games - it's you.

63. 3 C (ON CUE)
2/S. CALLAN/RICHMOND.
RICHMOND X's F.G. TO DRINKS,
CALLAN STAYS R.B.G.

BOOKS C1/D1

HOLD RICHMOND BIG F.G.

SC.19. INT. LIBRARY NIGHT.

RICHMOND: Are you armed, Callan?

64 on 2G

On 63 on 30

BMS. C1/D1

RICHMOND: Of course you are. Is that to protect me? Or....

CALLAN: You know perfectly well....

RICHMOND: I don't actually. I have never been what your Sunday papers lovingly describe as a "KGB" executioner." I'm not much good with guns. /

RICHMOND TURNS R.

64. 2 G
MID RICHMOND

65. (NOW ONLY UNDER
1 D 2'S CABLE)
MID CALLAN - INCL. GUN

RICHMOND: But I also happen to be armed. /

66. 2 G (AS GUN POINTS AT RICHMOND)
MID RICHMOND - INCL. PEN

67. 3 ■
CLOSE CALLAN

RICHMOND: You know what it is.

68. 2 G
MID RICHMOND - HE MOVES
FWD. T/IN ON PEN AND
PAN IT DOWN TO TABLE

CALLAN: Put that down on the table - very carefully, ... and very slowly -/

RICHMOND: Certainly.

69. 3 C
BCU CALLAN

70. 2 G
BCU RICHMOND

71. 1 D
2/S. RICHMOND/CALLAN. FAV.
CALLAN AND CROPPING ON
RICHMOND L.F.G.

RICHMOND: You must have seen one of those in your armoury. The phial inside contains five c.c. of hydro-cyanic acid./Fired into your face, it would kill instantly - but the only symptoms are heart failure./This one is our latest model.

72 on 2G

On 71 on 1D

BMS C1/D1

CALLAN: You were searched.

RICHMOND: Of course.

CALLAN: Our searchers know what to look for.

72. 2 G RICHMOND: Specially gadgets like this.
BCU RICHMOND

73. 1 D RICHMOND: (CONT.) I told you there is a
2/S. A/B FAV. CALLAN traitor in your section.

RICHMOND: I hope that proves my good faith.

CALLAN: It proves nothing.

RICHMOND: For heaven's sake, man, if I intended to kill you I could have done it any time since we entered this house.

74. 2 G CALLAN: Who searched you?
BCU RICHMOND

75. 1 D RICHMOND: Ah. A Nightcap?
BCU CALLAN REACTION

76. 2 G In that case, do you mind if I push off?
MID RICHMOND - AS HE GOES, Early to bed, early to rise, isn't that it?
WIDEN TO BRING CALLAN IN Don't bother. I know the way.
R.F.G. SEE RICHMOND GO UP-
STAIRS B.G. AND T/IN TO
CALLAN AND CRAB L. TO
CLOSE BIZ WITH PEN

77. 1 D (AS DIRECTED)
BCU CALLAN REACTION

----- TAPE STOP -----

VTR INSERT "C" (WHOLE SCENE)

3. 4 X (OVER 1'S CABLE) BOOM B1
W.S. RICHMOND AT BED. SC. 20 INT. RICHMOND'S BEDROOM NIGHT.

AS HE GOES TO DOOR.
T/IN WITH HIM

4. 1 X (AS HE LEAVES DOOR)
W.S. ROOM RICHMOND X'S TO
BED AND LIES ON IT

78. 4 E BOOM B3
CLOSE MONITOR (INSERT REPLAY)

P/BACK TO SHOW SET.

PAN OFF L. TO CALLAN
T/IN TO FACE.

SC.21. INT. CALLAN'S BEDROOM. NIGHT.

----- TAPE STOP -----

79. 4 E (SWUNG) BOOM B1
MID RICHMOND ASLEEP SFX. ALARM
HE SITS UP

SC.22. INT. RICHMOND'S BEDROOM. NIGHT.

80. 1 B (AS RICHMOND SITS UP)
W.S. ROOM. PAN HIM
TO DOOR

CALLAN'S VOICE: Richmond, Richmond!

Open the door.

81. 2 H (AS HE OPENS DOOR) F/POLE 3
W.S. RICHMOND/CALLAN (CORRIDOR OUTSIDE BEDROOM)
RICHMOND: What is it?

CALLAN: The alarm.

..... Follow me.

THEY LEAVE SHOT R.

----- TAPE STOP -----

82. 5 A F/POLE 4
2/S. CALLAN/RICHMOND.
P/BACK WITH THEM TO
LIBRARY
THEY STOP ON GALLERY

SC. 23 INT. GALLERY - LIBRARY NIGHT.

SFX CUE:
ALARM STOPS

83 on 2G

On 82 on 5A

F/POLE 4

RICHMOND: Well? Who's turned it off?

CALLAN: It's all right. It's only the primary alarm. /

83. 2 C
WIDE 2/S. CALLAN/RICHMOND

CALLAN X's TO R. OF
RICHMOND

RICHMOND: The primary...

HOLD 2/S.

CALLAN: If they really got through, you'd soon know.

RICHMOND: Was there somebody in the house?

CALLAN: In the grounds maybe. Not to worry.

RICHMOND: Worry? What if somebody is trying to kill me? - Or you? /

84. 3 F
CLOSE CALLAN REACTION

T/CINE SLIDE
END OF PART ONE

GRAMS: GIRL
IN THE DARK

COSTUME CHANGE RICHMOND AND HUNTER

CAM. 1 to B. CALLAN'S BEDROOM (BACK TO PED.)
2 to C. HUNTER'S OFFICE
3 to D. DINING ROOM
4 to C. HUNTER'S OFFICE
5 to A. STAIRS

CAM. 1 TO PEDESTAL

T/CINE SLIDE
PART TWO

GRAMS: GIRL
IN THE DARK

85. 1 B
CALLAN, FRAMING
MONITOR F.G.
HE GETS UP

BOOM B3

24. CALLAN'S BEDROOM. DAY.

VTR INSERT "D" (whole scene)

5. 1 X
W.S. RICHMOND GETS UP
AND X's INTO CENTRE OF
ROOM

BOOM B1

SC. 24A RICHMOND'S BEDROOM. DAY.

RICHMOND: Good morning, gentlemen.

(End of insert)

86. 2 C
MID 2/S. JARROW/HUNTER
MONITORS B.G.

BOOM A1

SC. 25. INT. HUNTER'S OFFICE. DAY.

MONITORS ON IN OFFICE

TAPE V.O.

RICHMOND'S VOICE: What a beautiful day.

CRAB R. AS HUNTER SETS
BACK TO HOLD 2/S.

On 86 on 20

BOOM A1

TAPE VO

87. 4 C JARROW: You want that wiped from the
 CLOSE HUNTER tape, sir? /

88. 2 C HUNTER: When I want the tape doctored,
 CLOSE JARROW I'll tell you. /

89. 5 A (ON CUE) JARROW: Quite so, sir. F/POLE 4
 MID RICHMOND ON GALLERY
 PAN HIM DOWNSTAIRS AND
 WIDEN TO FULL SHOT HALL

SC.26. INT. STAIRS. DAY.

RICHMOND: Callan?

----- TAPE STOP -----

90. 1 E BOOMS A3/B4
 W.S. DOORS. RICHMOND
 ENTERS AND X's F.G.
 CALLAN ENTERS B.G.

26A. INT. DINING ROOM. DAY.

HOLD 2/S. PAN CALLAN R.
TO SIT. RICHMOND ENTERS
SHOT L. AND PAN HIM R.
IN SINGLE TO SIDEBORD
AND TIGHTEN ON HIM

RICHMOND: Callan! You'd make a very
good butler, Callan.

CALLAN: Breakfast. It's all there, if
you want it.

91 on 3D

RICHMOND: You're up early.

CALLAN: That's right.

RICHMOND: Whose place was this originally?

CALLAN: Don't know. Some lord or other,
I suppose.

RICHMOND: And how did you people
acquire it?

CALLAN: Perhaps he couldn't pay
his taxes.

91. 3 D RICHMOND: What do you think it's worth? /
MID CALLAN

92. 1 E CALLAN: More than I get. /
MID RICHMOND

RICHMOND: Yes. I suppose the nearest
93. 3 D you'd ever get would be the servants quarters. /
A/B

CALLAN: You've been reading Pravda too
94. 1 E much, mate. /

A/B RICHMOND. PAN HIM L.
AND WIDEN TO 2/S. WITH
CALLAN L.F.G.

RICHMOND: Have I? What's your rank
Callan?

CALLAN: Civil Servant.

RICHMOND: Come along, you must have a rank.
When we had you in the Lubyanka we graded
you major.

On 94 on 1E

BOOKS A3/B4

CALLAN: You could have fooled me,
the way I got treated.

RICHMOND: But you were in the Army?

CALLAN: Right. Sergeant - broken to private.

RICHMOND: That all?

CALLAN: What are you so high and mighty
about? They made you a general?

95. 2 J
CLOSE CALLAN

RICHMOND: No. But I am a colonel. /

96. 4 D
2/S. CALLAN/RICHMOND.
RICHMOND X's DOWN TO SIT R.
OPPOSITE CALLAN.
CALLAN RISES
PAN HIM OVER R. TO
SIDEBOARD IN SINGLE AND
TIGHTEN

CALLAN: I'm sorry you have to share
quarters with an NCO - sir. Perhaps
I should stand when you eat. /

RICHMOND: Callan, what are we fighting
about? You and I are the same.

CALLAN: Are we really, sir.

RICHMOND: Oh come off it. We are both
professionals.

CALLAN: If the colonel will excuse me
for a moment.

RICHMOND: We do the same job. What I
am curious about is why you do it?

CALLAN: I could ask the same question.

97 on 3D

On 96 on 4D

BOOMS A3/B4

- RICHMOND: Because I believe in the future. I believe in the world we're building.
97. 3 D CALLAN: Which is why you've deserted?
MCU RICHMOND
- RICHMOND: I'm tired. That doesn't mean I regret anything. But why do you do it?
98. 4 D
MCU CALLAN. T/IN TO
CLOSE CALLAN.
AS CALLAN MOVES UP L.
WIDEN TO 2/S. WITH
RICHMOND.
CALLAN COMES TO L. OF
TABLE IN 2/S.
- CALLAN: It's my job.
- RICHMOND: They put you inside, didn't they? The Scrubbs? Your father was on the dole. You never had a decent schooling. The Army even took away your medal. You owe 'em a lot, don't you?
- CALLAN: You think you are really pulling it off, aren't you? A bit of poison here, a bit there? A traitor in the section. And you poor fellow Callan - never had a chance in life. Much you bloody well care.
99. 1 E
CLOSE RICHMOND
100. 3 D RICHMOND: My father was a shoemaker.
CLOSE CALLAN
101. 1 E CALLAN: Oh sure, name of Richmond.
A/B RICHMOND
- RICHMOND: No. That's what I became when I was 19. I acquired the identity of a man who's been buried in Dublin these - well, never mind how many years. And my parents.../
102. 3 D
A/B

103 on 1E

On 102 on 3D

BOOMS A3/54

103. 1 E
A/B RICHMOND CALLAN: Yes, what about your parents? /
104. 3 D
A/B CALLAN RICHMOND: My father was hanged. In our village. By the Germans. My mother fled - with me. She died. I lived. What happened to your parents.? /
105. 1 E
A/B CALLAN: They were killed. In the blitz. /
106. 3 D
A/B RICHMOND: You see how much we have in common It was even the same enemy. /
107. 1 E
A/B CALLAN: A long time ago. /
108. 4 D (ON HIS RISE)
MID 2/S. CALLAN/RICHMOND RICHMOND: I volunteered. / Sword and
RICHMOND X'S UPSTAGE sheild is the motto of the KGB. The sword
HOLD 2/S. to fight, the shield to protect. I have
been both. But you - you they blackmailed
109. 3 D
BCU CALLAN REACTION into it. / They blackmailed you. And you sold
out.
110. 1 E
2/S. CALLAN/RICHMOND. CALLAN: Watch it. /
HOLDING CALLAN BIG L.F.G. RICHMOND: You sold out everything you stood
RICHMOND X'S DOWN INTO for. The joke is, what has it got you -
CLOSER 2/S. only their contempt.
- RICHMOND: And believe me, they have contempt
for you. Maybe they're a little afraid too,
but only a little. They've got you too well
trained.
- CALLAN: You could turn out to be a right
treacherous bastard.

111 on 1E

On 110 on 1E

BOOKS A3/B4

PAN R. OVER TO WINDOWS IN
SINGLE AND WIDEN TO INCL.
WINDOWS.
AS BULLET HITS WINDOW
PAN R. TO FLOOR

RICHMOND: You're a good mechanic, Callan.
Very good at killing. But never good enough
to sit at their table.

CALLAN: When I need any advice from you,
I'll send a wire.

SHOT

CALLAN: Down.

----- TAPE STOP -----

111.

1 E

BMS. A3/B4

MWS CALLAN. PAN HIM ACROSS (STILL DINING ROOM)
TABLE AND SEE HIM UNDERNEATH

PAN HIM L. OUT DOOR

CALLAN: Stay down.

----- TAPE RUN -----

T/CINE

S.O.F.

16 mm D.R. COLOUR

SC. 27 EXT. GROUNDS DAY.

CALLAN, GUN STILL IN HAND LOOKING AROUND GROUNDS.

112.

1 E

BOOM B4

RICHMOND F.G.L. DOOR B.G.
CALLAN MOVES IN THRU DOOR.
X'S DOWN L. AND DRAWS
CURTAINS.
HOLD 2/S. FAV. CALLAN

SC.28.INT. DINING ROOM.

TURNS ON LIGHT

RICHMOND: So much for your primary alarm
system.

CALLAN: From now on, you stay away from
the window, understand? Any window. You
don't go anywhere or do anything without my
permission. Got that straight, colonel?

RICHMOND: Aren't you going to call Charlie?

ZOOM IN TO CLOSE CALLAN

CALLAN: Charl - what do you know about
Charlie?

----- TAPE STOP -----

ON TAPE STOP

113. 1 F BOOM A1
 2/S. JARROG/HUNTER, MONITORS ON
 HOLDING HUNTER BIG R.F.G.

PAN HIM R. TO DESK

SC.29. INT. HUNTER'S OFFICE. DAY.

TAPE V.O.

RICHMOND'S VOICE: Charlie is your emergency code word, isn't it? When something like this happens?

CALLAN'S VOICE: Who told you about Charlie?

RICHMOND: The same man. In your section.

LIZ'S VOICE: Yes sir?

AS RICHMOND X's TO SIT,
CRAB R. WITH HIM AND PICK
UP DOOR B.G.
STAFFORD ENTERS DOOR.
HOLD HUNTER BIG R.F.G.

HUNTER: Get him for me. Priority.

LIZ'S VOICE: Yes sir.

TAPE V.O.

RICHMOND'S VOICE: Maybe we should get some help.

CALLAN: You let me worry about that.

114 on 4C

On 113 on 1F

BOOM A1

HUNTER: He knows about Charlie. Yes.
I tell you he knows. He's said it.
All right. Agreed.

HUNTER GETS UP AND X'S
TO JARROW
PAN HIM TO M.W.2/S.

STAFFORD: It's beginning to jell, sir.

HUNTER: Go on.

114. 4 C
CLOSE 2/S. HUNTER/STAFFORD

STAFFORD: We know he worked for the
Second Chief Directorate, under General
Gribanov. And he was an instructor at
Pushkino - Zyranov's outfit. So the
rank of colonel seems likely./ We're
still trying to find out if there's an
Irish passport in the name of Richmond
issued.

HUNTER: He was using the same name this
time?

STAFFORD: That's right - Richmond. As
he was when we exchanged him for Callan
in Helsinki.

PAN HUNTER L. IN CLOSE
SINGLE

HUNTER: I hope Callan stays away from
windows too. It's getting a little
unhealthy out there.

115. 2 K (ON CUE)
W.S. FRAMING STAIRS L.F.G.
CALLAN/RICHMOND WALK TO
CAM. P/BACK WITH THEM
AND PAN THEM TO LIBRARY
DOORS

BOOM C2

SC.30 INT. HALL. DAY.

Stop Tape next

On 115 on 2K

BOOM C2

CALLAN: You're going to sweat it out,
tovarich.

RICHMOND: I have great respect for you,
Callan - but aren't you being a little
foolhardy?

CALLAN: I don't trust you. I don't trust
anybody. The fewer people around, the
better.

RICHMOND: And your sniper friend?

----- TAPE STOP -----

116. 3 C
WIDE DOORS. STAY ON R.
AS THEY ENTER.

BOOM C1/D1

30A INT. LIBRARY. DAY.

LIGHTING CUES

CALLAN: I'll take a chance

117. 2 C
WIDE CALLAN. PAN HIM L.
TO PRAC. LIGHTS AND TO DRAW
CURTAINS.

RICHMOND: Speaking of trust, don't
you want to know who the traitor is?

PAN HIM R. TO DOORS
PAST RICHMOND AND BACK
L. TO LAMP.
T/IN ON CALLAN.

CALLAN: So we've made our deal, have
we?

RICHMOND: Let me give you a clue.
Who hates you in the section?

118 on 3C

On 117 on 2G

BMS. C1/D1

CALLAN: You got it all wrong. We're not paid to like each other.

RICHMOND: But there's somebody who hates you, isn't there?

CALLAN: Try again.

RICHMOND: You got kicked out of the army, didn't you?

CALLAN: So.

RICHMOND: Of course, you weren't officer material. I believe that is the phrase?

118.

3 C

CLOSE RICHMOND AND
PAN HIM R.

CALLAN: We've been through all that.

119.

2 G

CLOSE CALLAN REACTION

RICHMOND: Don't you know a gentleman who was very much officer material. In fact, good enough for the Brigade of Guards?

120.

3 C

CLOSE RICHMOND A/B
PAN HIM TO SIT

RICHMOND: Ah, you're with me. He shares one thing with you - he too was kicked out.

121.

2 G

A/B CALLAN REACTION

RICHMOND: Some nastiness about a private soldier getting killed.... I don't think it ever got to a court martial. Such a useful thing, having a lord for father.

122.

3 C

BCU RICHMOND

RICHMOND: I wonder where you might now be, Callan, if you had a lord for a father.

123.

2 G

BCU CALLAN REACTION

124.

3 C

A/B RICHMOND

Never mind.

On 124 on 3C

BMS. 01/01

125. 2 G
A/B CALLAN RICHMOND: I'm always intrigued by the class consciousness in your army. Like having to salute your Guards officers in civilian dress - just because only a gentleman officer would wear an idiotic bowler and rolled umbrella. /
126. 3 O
A/B RICHMOND CALLAN: Get to the point. /
127. 2 G
A/B RICHMOND: Ah yes, I'm sorry. You see, I'm so relaxed with you my spleen sometimes shows. Well what else do you want to know? /
128. 3 C
A/B CALLAN: His name. I want you to say his name. /
129. 2 G
A/B RICHMOND: If you want to play the charade to the end.... /
130. 3 C
A/B CALLAN: His name. /
131. 2 G
A/B REACTION RICHMOND: Meres. Toby Meres. /
132. 1 F
MID HUNTER AT DESK.
T/IN TO BCU

BOOM A1

SC.31. INT. HUNTER'S OFFICE. DAY.

133 on 4F

On 132 on 1F

BOOK A1

HUNTER: Yes, sir. He said it quite distinctly. Meres. Oh, yes, yes, I'll deal with it.

TAPE V.O.

RICHMOND: Callan, how about some coffee?

----- TAPE STOP -----

133.

4 F

F/TOLE 5

MID 2/S. RICHMOND/CALLAN
P/BACK DOWN HALL WITH
THEM.

SC.32. INT. HALL. DAY.

LET RICHMOND GO OUT L.
HOLD CALLAN IN SINGLE
AND TIGHTEN

RICHMOND: Meres shot you, didn't he?
Don't tell me you have forgotten that?

CALLAN: That was a mistake.

RICHMOND: How convenient.

CALLAN: He wanted to save Hunter.

RICHMOND: Unfortunately Hunter got it too.

CALLAN: Toby doesn't hate me.

RICHMOND: Would you like odds?

CALLAN: He's saved my life too.

Tape Run next

On 153 on 4F

F/POLE 5

RICHMOND: Not intentionally.

CALLAN: How the hell do you unintentionally
save a man's life?

TAPE RUN

134.

1 G

ROOM C3

EMPTY SHOT KITCHEN.

RICHMOND AND CALLAN ENTER
BESIDE CAL. R.

32A KITCHEN. DAY.

GRAB R. WITH THEM
AS THEY MOVE IN,
HOLDING 2/S.

RICHMOND: Think back.

CALLAN: So. Toby Meres is a traitor.
Why?

RICHMOND: Expensive tastes. Slightly -
bizzare tastes, which makes them more
expensive.

CALLAN: He's got plenty of money.

RICHMOND: He will have, when his father
dies.

CALLAN: What is so funny?

135 on 2L

On 134 on 1G

ROOM 03

135. 2 L
MID CALLAN RICHMOND: I suddenly had a vision of Meres taking his seat in the House of Lords. A hired killer with sadistic undertones. /
136. 1 G
MID RICHMOND CALLAN: You're a fool, Richmond. I know Meres. I know he is not a traitor. /
137. 2 L
A/B RICHMOND: You mean - Eton and Cambridge and Sandhurst and blue blood are treason proof. /
138. 1 G
A/B CALLAN: I'm talking about the man. /
139. 2 L
A/B RICHMOND: An arrogant, vicious, sadistic bastard who thinks you need dry cleaning. /
140. 1 G
A/B CALLAN: Why, suddenly, are you playing your trump card? /
141. 2 L
2/S. CALLAN/RICHMOND RICHMOND: I think time is running out. I think they are after me. Right here. I want to make the deal, and vanish. /
- RICHMOND GOES OUT L. CALLAN: Nobody knows you are here.
- RICHMOND: No? I suppose that shot was a poacher after milord's pheasants?

----- STOP TAPE -----

142.

2 K

BOOM C2

EMPTY FRAME.

RICHMOND/CALLAN ENTER R.
IN M.W.S. AND X TO CAM.
THEY STOP
THEY MOVE TO CAM. AGAIN
AND RICHMOND GOES OUT L.

32B. HALL. DAY

CALLAN MOVES UP TO
BCU SINGLE

CALLAN: I can't make the deal.

RICHMOND: No, you're only here to probe me.
To peel me layer by layer, right?

CALLAN: I'm just here to debrief you.

RICHMOND: It's a nice word. We use it in
Pushkino too, for training purposes.

CALLAN: I know your model. I remember
the Lubyanka.

RICHMOND: Aren't you glad I was around to
be exchanged for you?

CALLAN: Yes, Richmond. But now we've
got you - and there's nobody we need at
your end.

- - - - - TAPE RUN - - - - -

143.

3 G

BOOM D1

BCU RICHMOND L. FRAME
CALLAN MOVES INTO 2/S.
AND X'S DOWN.

32C. LIBRARY. DAY.

HOLD VERY CLOSE
2/S. FACES

144 on 4C

On 143 on 3G

BOOM D1

CALLAN: When we leave here - if we leave here, I can hand you over. And you know how Snell and his crowd play it.

RICHMOND: We're wasting time. Get the approval you need. Call whoever you have to call. But get on with it...

CALLAN: Yes colonel, sir.

RICHMOND: Oh, for Christ's sake, man.

CALLAN: Have you ever killed a man, Richmond?

RICHMOND: Look. Some other time.

CALLAN: Have you ever killed a man?

RICHMOND: No.

144. 4 C (ON CUE)

BOOM A1

3/S. JARROW/HUNTER/
STAFFORD

STAFFORD X's OVER TO
HUNTER

SC.33. INT. HUNTER'S OFFICE.DAY.

HUNTER: Ha!

145 on 3G

On 144 on 4C

BOOM A1

STAFFORD: Sir.

HUNTER: He's lying. Never killed anyone, indeed.

STAFFORD: Prague, sir. The Ukrainian in Frankfurt. And maybe Onslow, in Bordeaux.
TAPE V.O.

CALLAN'S VOICE: I don't believe you.

145. 3 G (ON CUE)
CLOSE 2/S. A/B

BOOM D1

SC.34. INT. LIBRARY. DAY.

RICHMOND: It doesn't matter anyway.

CALLAN: It does to me.

RICHMOND: Why?

CALLAN: Because I don't like your holier than thou attitude. Your "I'm just a nice honest KGB agent, but you're a dirty hired killer" routine.

RICHMOND: Please yourself. I know what you are. Yet we could be comrades, you and I.

Stop tape next

On 145 on 3G

BOOM D1

CALLAN: The day that happens, I'll let you know.

RICHMOND: Maybe it's already here.

Call Hunter. See what he says. Tell him I want to be out of here, fast.

RICHMOND GOES OUT B.G.
HOLD CLOSE SINGLE CALLAN

CALLAN: He may tell me to stop playing games with you.

RICHMOND: I'll be upstairs.

----- TAPE STOP -----

VTR INSERT "E"

146. 1 X W.S. EMPTY ROOM 35X. INT. RICHMOND'S BEDROOM DAY. BOOM B1

146. 4 E W.S. ROOM OVER BED AND MONITOR. SC.35. INT. CALLAN'S BEDROOM. DAY. BOOM B3
RICHMOND ENTERS AND X'S DOWN AND SWITCHES MONITOR ON. T/IN ON MONITOR
REPLAY INS. "E"

147. 1 B CLOSE RICHMOND REACTION

148. 4 E (AS HE TURNS L.) A/B. RICHMOND. HE X'S TO DRAWER L. GOES R. AND SWITCHES OFF MONITOR AND GOES OUT DOOR B.G.

----- TAPE RUN -----

149. 1 B (SWUNG) W.S. BEDROOM - RICHMOND ENTERS B.G. AND X'S R. TO DRESSING TABLE. HE PICKS UP PHOTOGRAPH SC.36. INT. RICHMOND'S BEDROOM DAY. BOOM B1

150. 4 E (SWUNG) CLOSE REACTION RICHMOND. HE GOES OUT OF SHOT.

CUT IN: TAPE RUN

151. 4 E CLOSE PHOTOGRAPH

----- TAPE STOP -----

152 on 5A

ON TAPE STOP

152. 5 A F/POLE 4
 W.S. CORRIDOR. SC. 37. INT. HALL/STAIRS/GALLERY
 RICHMOND COMES OUT DOOR AND
 MOVES TO CAM.

153. 4 G RICHMOND: Callan.
 W.S. STAIRS FRAMING
 CALLAN R.F.G.
 RICHMOND UPSTAIRS L.B.G.

CALLAN: Yes, of course, but
 you know

BOOM A4

(GALLERY/HALL)

RICHMOND: Where did you get this?

CALLAN: All right. I put it
 there.

T/IN WITH CALLAN AS
HE MOVES TO STAIRS,
HOLDING 2/S WITH
RICHMOND O/S CALLAN

(STAIRS/HALL)

RICHMOND: Where did you get it?

154 on 5A

On 218 on 20

BOOL A1

BISHOP: If anything happens to Callan,
we've lost our best man -

PAN HLM R.

HUNTER: One of our best men.

219. 4 B
 MID 2/S. BISHOP/HUNTER
 FAV. HUNTER
 PAN HUNTER R. IN SINGLE
 AS HE MOVES

BISHOP: Don't argue. We've lost him,
and we haven't found out anything. /

HUNTER: I think we have.

HUNTER: I think we've found that his
job here is bigger than Callan.

BISHOP: They've been after Callan a long
time.

HUNTER: They don't send a colonel of
the directorate just to murder Callan.

BISHOP: I'm not sure.

HUNTER: I am. He had the chance and
he didn't take it.

BISHOP: Callan is armed.

220. 2 C
 BCU BISHOP

HUNTER: Richmond had a much better
weapon on him. Their latest hydro-cyanic
acid pen. /

221. 4 B
 BCU HUNTER

BISHOP: Impossible. He was searched, wasn't
he? /

222 on 20

On 221 on 4B

BOOM A1

222. 2 C HUNTER: Of course.
BISHOP A/B.

223. 4 B BISHOP: How could they miss a thing
HUNTER A/B. like that - it's basic training.

224. 2 C HUNTER: They didn't miss it.
A/B

225. 4 B BISHOP: Eh?
A/B

HUNTER: It was overlooked - on my orders.

----- TAPE STOP -----

226. 3 H BOOM C3
2/S. RICHMOND/CALLAN
CALLAN MOVES DOWN TO
HIM, BACK TO STOVE
AND DOWN TO SIT.
HOLD 2/S.

SC.41. INT. KITCHEN. DAY.

RICHMOND: Is that the best you can do,
Callan? Cuisine a la British Railway?

CALLAN: Sausage, bacon, tomato, fried
bread. If you want baked beans, you can
get them yourself.

RICHMOND: Bit austere after last night's
spread, isn't it? Or have you started
saving the taxpayer's money suddenly?

227 on 2M

On 226 on 3H

BOOK C3

227. 2 M
CLOSE 2/S. RICHMOND/CALLAN

CALLAN: Sorry colonel. You'll will just have to rough it - or go without. It's better than what you'd be getting in Pentonville./ You really wouldn't like the food there. Fish pie, shepherds pie. Rissoles with fish pie. And cabbage. Oh yes, lots of cabbage. Sundays, meat and two veg, or fish pie, unless you're on No.1. Bread and T/IN TO CROP ON CALLAN R.f.g.water. For being a naughty boy. Christmas FAV. RICHMOND day isn't bad. You get fish pie, or roast pork, if you're lucky. It's worth looking forward to.

RICHMOND: What's this in aid of?

228. 3 H
BCU CALLAN

CALLAN: Food in prison, colonel, is very important./ Especially when you're doing 10, 15, 20 years - which is what you get for espionage these days./

229. 2 M
BCU RICHMOND

RICHMOND: That is what is going to happen to me, is it? /

230. 3 H
BCU CALLAN

CALLAN: It's what can happen to any of us. Actually, if you want inside, you'd be quite cushy. Probably end up giving geometry classes in the Scrubs. Now me, I'd be what they call a recidivist. A relapser. A loser./

231. 2 M
CLOSE 2/S. RICHMOND/CALLAN

But you're different, aren't you? You'll get a colonel's pension.

RICHMOND: Why don't we both get out of it. Now. Who can stop us?

AS CALLAN PICKS UP RADIO
AND PLACES IT, HOLD RADIO
BIG F.G.

232 on 3H

On 231 on 2M

BOOK C3

RICHMOND: Who?

CALLAN: They.

SFX: TLE
PIPS

TAPE V.O.

ANNOUNCER: The news headlines. The Home Office has denied a press report that a high ranking KGB official has defected in this country. In a statement, the home office says it has no knowledge of any such person seeking asylum in Britain. Nor is it true that such an individual has been under interrogation by the security authorities. The Common Market....

RICHMOND: My God.

CALLAN: What's wrong?

RICHMOND: Your people promised. They promised complete secrecy. Not a whisper.

CALLAN: They've kept their word haven't they? They've denied it?

RICHMOND: Don't you understand? There's been a story in the papers. They might as well drop leaflets in Moscow.

232 on 3H

On 251 on 2M

BOOM C3

232. 3 H (AS RICHMOND RISES)
2/S. RICHMOND/CALLAN
RICHMOND MOVES R. & BACK
- CALLAN: Does it matter? Your lot know what you've done.
233. 2 M
BCU CALLAN
- RICHMOND: You don't understand the mentality. This kind of public announcement spells out one thing - that I've turned traitor./
234. 3 H
A/B. CRAB R. AS RICHMOND
MOVES L. TO HOLD 2/S.
- CALLAN: Haven't you?
- RICHMOND: Why did your people do it?
- CALLAN: Sometimes we can't control these things.
- RICHMOND: You have your D-notices...
- CALLAN: Maybe they don't think you're worth a D-notice.
- RICHMOND: All right. What are you going to do with me?
- CALLAN: I don't know.
- RICHMOND: Where's Meres?
- PAN RICHMOND R. IN SINGLE
- CALLAN: I don't know that either.
- RICHMOND: I don't think I'm going to stay here.

235 on 2M

-66-

On 236 on 4B

BOOK A1

BISHOP: Why?

HUNTER: That's for Callan to find out.

237.

2 G

BOOKS C1/D1

W.S. RICHMOND.
PAN HIM.R TO CALLAN
AND HOLD 2/S.
AS RICHMOND STOPS R.

SC.43. INT. LIBRARY. NIGHT.

RICHMOND: It's been a long day.

CALLAN: Yeah.

RICHMOND: And I think you've found out
what you wanted to know?

CALLAN: Could be.

RICHMOND: Now it's up to you.

CALLAN: What's that?

RICHMOND: Whether you give me a chance.

238 on 3B

On 237 on 2G

BOOKS C1/D1

RICHMOND X'S F.G.R.
TO SIT

CALLAN: I'm a pawn, mate. These things
don't rest with me.

RICHMOND: If you say that you really
believe that I've simply thrown my hand
in, that I've had enough and that's it -
they'll accept it.

CALLAN: Just on my say-so?

RICHMOND: They wouldn't have set you up
for this operation otherwise.

238. 3 E
RICHMOND O/S CALLAN OVER
BACK OF SOFA

CALLAN: All right. I'll tell you. /
There's this Russian. His name is Richmond.
Bit of a mystery. We don't really know
who he is. But he is a pro. Oh yes, he's
a pro. / He knows we know who he is. We
already had him once. So he comes back,
and let's himself be picked up, easy as
pie. /

239. 2 G
MID CALLAN.
SLOWLY T/IN TO CLOSE

240. 3 E
MID RICHMOND.
SLOWLY T/IN TO CLOSE

RICHMOND: Go on.

CALLAN: Now he knows he's going to be put
through it. By another pro. Right? We
want to know what he's really doing here.
He says he just wants to retire, disappear.
But we think he may be here for something
very special.

RICHMOND: Of course.

241 on 2G

On 240 on 3B

BOOMS C1/D1

241. 2 G CALLAN: So he tells us nothing but
CLOSE CALLAN the truth. He says he is still loyal to his
us./ He makes it pretty clear how much he
dislikes us. Nothing but the truth.

242. 3 B
CLOSE RICHMOND

243. 2 G RICHMOND: Correct.
A/B

244. 3 B CALLAN: Just for good measure, he puts
A/B the kiss of death on one of our blokes.

245. 2 G And you know what it all amounts to?
A/B

246. 3 B A bloody lie.
A/B

247. 2 G RICHMOND: But you are not sure, are you?
A/B

248. 3 B CALLAN: No.
A/B

249. 2 G RICHMOND: So as I said. It's up to you.
A/B

250. 3 B Now I'll tell you something. There's a man called
A/B Callan. A killer who hates to kill. A man who hates himself.
Supposing this Callan wanted to escape.
Supposing he's had enough. Where could he

251. 2 G go? Well, Callan? Where? Oh yes,
BCU CALLAN he could go to Hunter and say I quit. Maybe
he could even walk out. But you know what

252. 3 B happens next - a red file for Callan. That
BCU RICHMOND is what you call it, isn't it - a red file.
A car accident, a lift shaft, a high window,
a shot.... No escape.

253. 2 G Except for one place. The other side.
A/B CALLAN Where Hunter can't just pick up a phone
and have you eliminated. Where you could

254. 3 B vanish. Where you'd be safe.
RICHMOND A/B.

255 on 2G

254 on 3B

BOOMS C1/D1

255. 2 G RICHMOND: Oh yes, you'd be safe. But
CALLAN A/B you'd have to do exactly what I've done.
256. 3 B You'd have to be honest. / So I've come
RICHMOND A/B. to the other side. / For people like you and
257. 2 G me, safety can only be found among our
BCU CALLAN enemies. It's our friends who will kill
258. 4 B us. /
CALLAN: What do you want me to do? /
MID 2/S. JARROW/HUNTER

BOOM A1

SC.44. INT. HUNTER'S OFFICE. NIGHT.

JARROW: It's very difficult to know whom
to trust these days, isn't it, sir?

- - - - - TAPE STOP - - - - -

259. 2 B DEEP 2/S. RICHMOND/ BOOM B1
CALLAN CALLAN

SC.45. INT. RICHMOND'S BEDROOM. NIGHT.

260 on 1B

On 259 on 2B

BOOM B1

CALLAN: You know that up to this moment they've listened to every word in this house?

RICHMOND: Of course.

CALLAN: Noted everything, recorded everything, analysed it, checked it.

RICHMOND: I know.

CALLAN: They're hearing what we say now.

RICHMOND: Let them.

CALLAN: What will you do?

RICHMOND: You'd be surprised how easily I become faceless. The first time I saw you in that hotel room in Helsinki, I liked you, Callan. That's same thing they have no control over - us liking each other.

CALLAN: To hell with them.

CALLAN X'S UPSTAGE
RICHMOND X'S R. DOWN
TO DRESSING TABLE
HOLD 2/S.

260. 1 B
CLOSE RICHMOND'S HAND ON
CANDLESTICK. LET IT GO
OUT OF SHOT

VTR INS. "F"

W.S. RICHMOND HITS CALLAN
ON HEAD. CALLAN FALLS

SC. 45 INT. RICHMOND'S BEDROOM. NIGHT.

TAPE STOP

261. 2 B (SWUNG)
CLOSE MONITOR

46. INT. CALLAN'S BEDROOM NIGHT.

262. 1 B (ON CUE)
CLOSE LERE'S REACTION

/ INS "F" ON MONITOR

TAPE STOP

263. 1 H
CALLAN ON FLOOR. RICHMOND
ENTERS, TAKES GUN. PAN R.
ALONG ROSTRUM TO DOOR.
HE OPENS DOOR AND GOES
OUT

47. INT. RICHMOND'S BEDROOM NIGHT.

264. on 2C

On 263 on 1H

264.

2 C

BOOM A1

MID 2/S. JARROW/HUNTER

SC.48. INT. HUNTER'S OFFICE. NIGHT.

HUNTER: What's the matter with the
damn thing, Jarrow?

JARROW: Don't worry, we've got two other micro-
phones in the bedroom sir but nobody's talking
that's all.

HUNTER: Well, what the devil is happening?
What are they doing. What was the last thing
you got?

265.

4 C

CALLAN'S VOICE: To hell with them.

BCU HUNTER REACTION

266.

1 H

MID 2/S. MERES/CALLAN
MERES HELPS CALLAN UP

BOOM B1.

SC.49. INT. RICHMOND'S BEDROOM. NIGHT.

CALLAN: Christ.

MERES: Steady, David. He gave you a
hell of a crack.

Stop Tape next

On 266 on 1H

BOOM B1

THEY MOVE AWAY TO DOOR B.G. CALLAN: Where is he now?

MERES: He's flown.

CALLAN: Good.

MERES: Well, you can't blame him, can you?

CALLAN: I hope they don't lose him, after all this.

MERES: You know, I almost gave up hope. I thought he'd never try it.

CALLAN: Come on, Let's go down.

MERES: Can you make it?

CALLAN: It's not the first time I've been hit on the head.

LET THEM GO OUT

----- TAPE STOP -----

267.

3 C

BOOMS C1/D1

CLOSE ON GLASS

SC.50. INT. LIBRARY. NIGHT.

PAN UP AND P/BACK
TO SHOW CALLAN L.F.G.
MERES R.B.G.

MERES: You must be very pleased, David.

268 on 2A

On 267 on 30

BOOMS C1/D1

BISHOP AND STAFFORD ENTER
DOOR B.G. AND X DOWN
INTO ROOM

CALLAN: What about?

MERES: That Richmond knew you hadn't
fallen for any of it.

BISHOP: Well done, Callan. Congratulations.

CALLAN: For getting hit?

BISHOP: He's been under surveillance from
the moment he rushed out. With any luck
we'll know what he's really come over for.

CALLAN: You hope.

BISHOP: Interesting man. He thought
you'd been won over - but finally he
couldn't take the chance with you.
He had to show his true colours. /

268. 2 A
CLOSE CALLAN

CALLAN: Did he?

MERES: Don't tell me you believed any
of it, David?

269. 3 C
CLOSE BISHOP

CALLAN: Maybe. /

270. 2 A
BCU CALLAN

BISHOP: Like what? /

CALLAN: Like it's our friends who kill us.

271 on 5 and
End Captions

GRAMS: GIRL IN
THE DARK

271. 5 X
WALL CAPTION

SUPER SCANNER

1. Callan
EDWARD WOODWARD
2. Richmond
T.P. McKENNA
3. Lonely
RUSSELL HUNTER
Hunter
WILLIAM SQUIRE
4. Bishop
GEOFFREY CHATER
Meres
ANTHONY VALENTINE
5. Liz
LISA LANGDON
Stafford
PAUL WILLIAMSON
6. Jarrow
BRIAN CROUCHER
Engineer
CHARLES REA
Radio Announcer
PETER BETON
7. Callan created by
JAMES MITCHELL
8. Story Editor
GEORGE MARKSTEIN
9. Designed by
DAVID MARSHALL
10. Produced by
REGINALD COLLIN
11. Directed by
BILL BAIN

SLIDE
FROM THAMES

FADE SOUND AND VISION

On 153 on 4G

BOOK A4

CALLAN: How long is it - since you've seen her?

RICHMOND: Callan? I must know.

CALLAN: You had it in the house. When you were arrested - before the exchange.

RICHMOND: You lie.

CALLAN: In the book of Shelley's poems. The microdots. We enlarged that one, that's all. She's very attractive.

154. 5 A RICHMOND: We never did this kind
CLOSE CALLAN of thing to you. /

155. 4 G CALLAN: You couldn't, could you? Because
RICHMOND O/S CALLAN there's no one that means as much to me as
she does to you. / Your wife?

RICHMOND: Helena.

CALLAN: Your children? Where are they now?

156. 5 A RICHMOND: Home. /
CLOSE CALLAN

157. 4 G CALLAN: And you just left them behind? You
CLOSE RICHMOND REACTION decided to come to us, to betray contacts,
to play footsie, but you left them behind? /

158. 5 A /
A/B. LET HIM GO OUT R.

CALLAN: Great family men.

----- TAPE RUN -----

159.

3 C

BOO'S C1/D1

W.S. DOORS.

CALLAN/RICHMOND ENTER.

37A. LIBRARY. DAY.

CALLAN X'S TO SIT ON

SOFA.

RICHMOND STANDS R.

HOLD 2/S. FAV. RICHMOND

RICHMOND: And what the hell do you know about it.

CALLAN: Enough to know I wouldn't leave them behind.

RICHMOND: They won't be touched.

CALLAN: Oh no?

RICHMOND: Times have changed. She will get a widow's pension. That's all.

CALLAN: You're not dead yet, mate.

RICHMOND: As far as they're concerned, I am.

CALLAN: They might want to bring a little pressure to bear, have you thought of that?

RICHMOND: It would be much more awkward for them to do that than just say he's dead. he died for his country. /

160.

2 C

CLOSE CALLAN

161.

3 C

CALLAN: Maybe you will soon. /

MID RICHMOND. PAN HIM TO SIT

162 on 2G

On 161 on 3C

BOOKS C1/01

162. 2 G CALLAN A/B REACTION. RICHMOND: Don't say anything, Callan -
not until you find yourself in my
position. Do me that small favour. / What does
Hunter say?
163. 3 C MID RICHMOND CALLAN: He hasn't made up his mind.
164. 2 G MID CALLAN RICHMOND: About what?
165. 3 C A/B CALLAN: He hasn't made up his mind whether
you're a great big catch or whether we
should throw you right back in the sea -
with some lead attached. /
166. 2 G A/B RICHMOND: You told him about Meres?
167. 3 C A/B CALLAN: Proof, Richmond. Proof.
168. 2 G CALLAN A/B. T/IN TO BCU. RICHMOND: Ask Hunter who searched me.
Ask him who conveniently overlooked the
little gadget that could kill you in three
seconds. / That's right, isn't it Callan?
I was picked up, wasn't I?
And you took me to that place
you've got. Meres
was in charge, wasn't he? You collected me
from Meres, didn't you? To bring me here?
Remember what Meres said. "He's clean, David,"
he said. / "I searched him myself"
169. 3 C BCU RICHMOND he said.
170. 2 G A/B. PAN HIM UP AND OVER he said.
RICHMOND

171 on 3C

On 170 on 2G

BOOKS C1/D1

171. 3 C CALLAN: If what you say is true - why
A/B RICHMOND didn't he kill you when he found out you
might talk. Why did he let you come
here, for you to give it all away? /
172. 2 G RICHMOND: Because he hopes I will kill you.
A/B Before he kills me. /
173. 3 C CALLAN: Why should you? You want something
A/B from us. /
174. 4 F RICHMOND: Because I have a very good
FEET MOVING UP STAIRS reason for wanting to kill David Callan. /
(STAIRS) + BOOK A4
CALLAN: I don't understand.....
175. 2 G RICHMOND: Paris. June 23 1964. Room 46.
A/B The Hotel D'Hiver. /
(LIBRARY)
176. 3 C RICHMOND: I suppose that when a man kills as
A/B many people as you, they all become faceless.
177. 2 G CALLAN: I don't....Wait a moment..... /
A/B
178. 3 C RICHMOND: Oh yes, you remember. /
A/B
179. 2 G CALLAN: It was an - an accident. He fired.
A/B She got in the way. /
180. 5 A RICHMOND: It was your bullet. /
CLOSE FEET ASCENDING STAIRS CALLAN: No. /

181 on 3C

BOOKS C1/D1

+ BOOM A4

181. 3 C RICHMOND: You wouldn't lose any sleep
CLOSE RICHMOND over it anyway. She was KGB. /
(LIBRARY)

CALLAN: I don't see what....

RICHMOND: It has to do with me?

182. 2 C RICHMOND: In this work, sometimes you
CALLAN A/B hate a lot. Sometimes you...

183. 3 C CALLAN: I'm sorry.
A/B. PAN RICHMOND UP

RICHMOND: It is past history. But Meres knows about it. His kind can only think in terms of revenge. /

184. 2 G
CALLAN A/B.

185. 3 C CALLAN: Why didn't you - kill me. When
2/S. CALLAN/RICHMOND
FAV. RICHMOND. you had the chance./

RICHMOND: I'm tired, Callan. I'm tired of it all. That's why I'm here....

AS THEY TURN L. PAN TO
GALLERY AND T/IN

(GALLERY)

MERES: Good afternoon, gentlemen.

TAPÉ RUN

(LIBRARY)

186. 5 B
2/S. RICHMOND/CALLAN REACTION

T/CINE SLIDE
END OF PART TWO

GRAMS: GIRL
IN THE DARK.

CAM. 1 to D. LIBRARY - L/ANGLE DOLLY
2 to C. HUNTER'S OFFICE
3 to C. LIBRARY
4 to C. HUNTER'S OFFICE

T/CINE SLIDE
PART THREE

GRAMS: GIRL
IN THE DARK

187. 2 C
JARROW/HUNTER
O/S STAFFORD

BOOM A1

SC.38. INT. HUNTER'S OFFICE. DAY.

HUNTER: Radio intercept?

188. 4 C
BCU HUNTER

STAFFORD: Relay from one of their North
Sea trawlers./

HUNTER: So they know we've got him.
And where we're keeping him.

STAFFORD: Yes sir.

JARROW: I wonder....

189. 2 C
CLOSE 2/S. JARROW/HUNTER
T/IN TO CLOSE JARROW

HUNTER: What? /

JARROW: I just wonder, sir, if they
want us to know that they know.

HUNTER: That had struck me.

JARROW: After all, they know we intercept.

190 on 4C

On 189 on 20

BOOK A1

HUNTER: Indeed.

JARROW: They retransmit from the trawler.

HUNTER: Giving us two chances to pick it up.

190. 4 C JARROW: The cypher isn't top grade. /
BCU HUNTER

HUNTER: Origin of primary message - ah, probably our friend in Swiss Cottage.

JARROW: Who they must suspect we know about.

191. 2 C HUNTER: Conclusion: they intend us to
BCU JARROW this. /

192. 4 C JARROW: Precisely. /
BCU STAFFORD

193. 2 C STAFFORD: But the point, sir ? It
BCU HUNTER doesn't make sense. /

HUNTER: Wrong, Stafford. Quite wrong. It makes a great deal of sense. I think we're all earning our money today.

- - - - - TAPE STOP - - - - -

CALL 1 UNDER 2'S LOOP

4 H

3/S. CALLAN/TERES/
RICHMOND

MERES COMES DOWN
STAIRS B.G.
PAN HIM L. IN SINGLE

MERES: Apologies all round if I'm de
trop. Circumstances, unfortunately...

MERES: Front door key, old boy. I'm over 18. Don't worry. I've reset the alarm. /

1 D

3/S. LERES/CALLAN/RICHMOND
FAV. CALLAN/RICHMOND

MERES: What?

CALLAN: The gun.

MERES: Oh, I'm sorry. Force of habit.
Didn't know who'd be in here.

CALLAN: Who did you expect?

4 H

(AS HE SPEAKS
AGAIN)

CLOSE MERES

MERES: Never can tell. And how are you?
Singing like a canary? / I hope he's been
more chatty to you, David. Must get dreadfully
boring otherwise. /

1 D

2/S. MERES/CALLAN
CRAB R. AS CALLAN MOVES
TO HOLD 2/S. WITH MERES
FAV. CALLAN

198 on 3C

On 197 on 1D

BOOKS C1/D1

CALLAN: What are you doing here, Toby?

MERES: Hunter sent me.

CALLAN: Why?

MERES: I hate to be tactless, but he seems to think you need protecting. Both of you.

CALLAN: Very considerate.

MERES: Yes, isn't it? Especially on my day off.

CALLAN: When I need help, I'll ask for it. You just go back and tell him that.

MERES: I'd be delighted to, old boy. But he was quite firm. And you know me. Orders are orders. /

198. 3 C
MID RICHMOND

RICHMOND: You learnt that in the Guards, didn't you, Mr. Meres? /

199. 4 H
MID MERES.
CALLAN ENTERS SHOT R. AND
X'S L.
WIDEN TO 2/S.

MERES: Good heavens it speaks. It actually can talk. Well, well, well.

CALLAN: Toby, just go and tell Hunter what I said.

200. 3 C
CLOSE RICHMOND

MERES: I'm not your bloody messenger boy, Callan. And I don't take orders from you. /

201. 2 A
MID MERES. PAN HIM R. TO
2/S. WITH RICHMOND

RICHMOND LAUGHS /

202 on 4H

On 201 on 2A

BOOMS C1/D1

MERES: Ask tovarich what he finds
so bloody amusing.

RICHMOND: It's only the sight of British
security men at first hand. Discipline,
comradeship, devotion! /

202. 4 H
CLOSE CALLAN

CALLAN: Shut up Richmond. /

203. 2 A
MID 2/S. MERES/RICHMOND

RICHMOND We have our problems too, in
our service - but at least we don't fight
like fishwives.

204. 4 H (AS RICHMOND
FALLS)
CALLAN INCL. GUN

CALLAN: Toby, I warned you. /

205. 1 D
3/S. CALLAN/MERES/RICHMOND

MERES: What's the matter, David?
This bastard has holy immunity, or something?

RICHMOND: Exactly the behaviour I'd
expect from a creature like you.

CALLAN: Richmond, shut up.

206. 4 H
CALLAN A/B. HE PUTS GUN
AWAY

MERES: All right, David. I'm sorry. /

CALLAN: You're not helping here, Toby.
That's why I want you to go. /

207. 1 D
3/S. A/B

MERES: Hunter wants to play it safe.
He doesn't like shots popping off at dining
room windows and that sort of thing.

208 on 4H

On 207 on 1D

BOOM C1/D1

CALLAN: I'm sure he doesn't.

MERES: Actually, which one of you were they trying to get - was it you? Or was it you? /

208. 4 H
BCU CALLAN

CALLAN: You guess.

MERES: Oh, I don't know, David. I can think of lots of people who'd love to have a go at you. But then again chummy here must have an enemy or two. /

209. 3 C
CU RICHMOND

RICHMOND: And of course you've already had your try at Callan, haven't you. /

210. 2 A
CU MERES

MERES: You know, I've changed my mind, he talks too much. /

211. 4 H
CU CALLAN

CALLAN: I have told him. / Where are you going?

212. 1 D
3/S. A/B.
T/IN AS MERES GOES OUT
AND PAN TO SINGLE RICHMOND

MERES: I'll be around.

213. 4 H
BCU CALLAN

RICHMOND: That man is going to kill you. /

CALLAN: Shut up.

----- TAPE STOP -----

214. 2 C
WIDE 2/S. JARROW/HUNTER
AS HUNTER RISES,
P/BACK TO POS. F.
WITH HIM.
BISHOP ENTERS B.G. IN 2/S.

BOOM A1

SC.40. INT. HUNTER'S OFFICE. DAY.

MONITORS ON

HOLD 2/S.

215 on 4B

On 214 on 20

BOOM A1

VOICE TAPE

CALLAN'S VOICE: And don't you make a move without me!

LIZ'S VOICE: Sir, Mr. Bishop....

BISHOP: I'm sorry, I have no time for ceremony. It's gone far enough, Hunter.

HUNTER: We've hardly started...

BISHOP: I don't want Callan killed.

HUNTER: At the moment, everything is under control.

BISHOP: Is it? Do you know who you're dealing with?

HUNTER: We discussed all that. And we decided the risk is worth taking.

PAN BISHOP L. IN SINGLE AS HE MOVES

215. 4 B
CLOSE HUNTER. PAN HIM R.

BISHOP: The moment he feels he is trapped...you know what a wild animal is like when it's cornered./

216. 2 C
CLOSE BISHOP

HUNTER: I don't think he feels trapped. By my score, both sides are even on points./

217. 4 B
A/B HUNTER

BISHOP: It's not Wimbledon, for God's sake, Hunter./

218. 2 C
A/B BISHOP

HUNTER: Oh, I don't know - two champions facing each other on equal terms./

219 on 4B